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How the Station Got its Name - Jill Golick

spout sprout east

(valve) | wick | pump | damper |
some action while time Traveling

(wink)



SHINING TIME

STATION

SHINING TIME STATION

HOW THE STATION GOT ITS NAME

EPISODE # 322

BY

JILL GOLICK

Directed By
John Ferraro

FROM CHARACTERS AND STORYLINES CREATED BY
BRITT ALLCROFT AND RICK SIGGELKOW

TABLE DRAFT
November 2, 1992

LIVE ACTION: JAN 11/93
MATTE: JAN 15/93

HOW THE STATION GOT ITS NAME

EPISODE # 322

MR. CONDUCTOR	.....	GEORGE CARLIN
STACY JONES/GRACIE	.....	DIDI CONN
BILLY TWOFEATHERS/	.....	TOM JACKSON
WILLIAM		
KARA CUPPER	.....	ERICA LUTTRELL
DAN JONES	.....	ARI MAGDER
BECKY	DANIELLE MARCOT
SCHEMER/JEBEDIAH	BRIAN O'CONNOR

J.B. KING/B.J. KING	MART HULSWIT
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THE "FLEXITOON" PUPPETEERS

DIDI	OLGA FLEGEMACHER
GRACE THE BASS	PETER BAIRD/KENNY MIELE
REX	.....	CRAIG MARIN
TEX	ALAN SEMOK
TITO SWING	JONATHAN FREEMAN

PAINTER(OLD)
PAINTER(YOUNG)

EXTRAS
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SCENE 1
(MAINSET)

(STACY SORTS THROUGH A BOX OF OLD, DUSTY THINGS. SHE TAKES OUT AN OIL SIGNAL LANTERN. DAN AND KARA ARE PLAYING JACKS. BECKY GOES OVER TO LOOK AT THE STUFF IN THE BOX)

BECKY:

What's in the box, Stacy?

STACY:

(EXITING TO THE WORKSHOP)

They're things that
belonged to my granny.
You can look at them,
just be careful.

BECKY:

This stuff is ^{really} old.

(DAN SCOOPS UP ALL TEN JACKS AND TRIES TO CATCH THE BALL, BUT HIS HAND IS TOO FULL AND INSTEAD, HE SENDS THE JACKS BALL ROLLING ACROSS THE STATION FLOOR)

KARA:

You're out! My turn.

(FOLLOWING THE ROLLING BALL TO THE FEET OF AN OLD MAN: THE PAINTER, EMIT, WHOSE LONG WHITE HAIR, HAT AND CLOTHES SUGGEST FRANK LLOYD WRIGHT. DAN FOLLOWS BALL OVER. HE LOOKS UP, AND WE SEE, FROM HIS POV, THE PAINTER STUDYING THE SIGNAL HOUSE)

DAN:

Excuse me...Mister? I
need to get my ball.

SCENE 1 (CONT'D)

(PAINTER STEPS ASIDE, AND DAN GETS
BALL)

DAN(CONT'D):

Thanks...

PAINTER:

Anytime...The name is
Emit..

DAN:

I'm Dan.

(PAINTER LOOKS BACK AT MURAL)

PAINTER:

The colors haven't faded,
have they? Time can do
that: make some things
fade, and other things
brighter...Tell me, have
you ever really looked
at this mural?

DAN:

Sure, I see it everyday.

(KARA COMES OVER)

PAINTER:

Not see, look. Why,
anyone with eyes can see. No —
But when you really look
at something, you have to
think about what you're
looking at. Now take this
mural here: with some
imagination, this mural
might look different than
it's ever looked before.
If you could imagine the
places and people on this
mural, it might even be a
kind of time machine. Get
the picture?

look see

SCENE 1 (CONT'D)

(DAN A KARA SCAN THE MURAL)

DAN:

It's just an old painting
of stuff that happened a
long time ago.

(SADLY, BUT RESIGNED)

PAINTER:

I suppose you're right. It
was a long time ago. More
yesterdays than I can
count..

DAN:

Do you want to buy a
train ticket or someth-
ing? My Aunt Stacy will
be right back.

PAINTER:

No...no thank you. I'm
just looking around.

(THE OLD MAN DRIFTS AWAY. THE KIDS
EXCHANGE A LOOK)

KARA:

How old do you think he
is?

DAN:

A hundred.

KARA:

A thousand.

CUT TO:

SCENE 2
(WORKSHOP)

(BILLY HAS THE SIGNAL LANTERN TAKEN
APART ON HIS WORKTABLE AS STACY
WATCHES)

STACY:

My granny used to tell me
"It's because of this
little lantern that
there's a Shining Time
Station here today."

BILLY:

I'm sorry, Stacy.
I can't fix it. You see
this here? There's a part
missing.

STACY:

Can't you get another
one?

(BILLY REASSEMBLES THE LANTERN)

✓

BILLY:

Not nowadays. They
stopped making parts for
these lanterns years ago.
I don't expect you'll
find one now.

(DISAPPOINTED, STACY TAKES THE
LANTERN AND EXITS)

CUT TO:

SCENE 3
(MAINSET)

(STACY ENTERS CARRYING THE LANTERN.
BECKY IS LOOKING AT THE PHOTO ALBUM
FROM THE BOX)

BECKY:

Look at these pictures.
The people used to wear
such weird clothes.

DAN:

Here's a picture of you
Aunt Stacy.

(WE SEE THE PICTURE)

STACY:

Me!? Oh, that's not me.
That's my granny, Gracie
Jones.

KARA:

She doesn't look like a
grandmother.

STACY:

This picture was taken
when she was still a
young woman--back in the
days when she was
getting Shining Time
Station started.

CUT TO:

SCENE 4
(DRESSING ROOM)

REX:

Those were the days.

TITO:

How would you know?
You weren't there.

TEX:

But my Gramps Dex was.

TEX

ho ho

REX:

And his twin brother,
Lex. Player piano
pioneers they was.

TEX:

Yes sir, folks in our
family been entertaining
in train stations from
the very first.

REX:

Why Dex and Lex were here
the day Shining Time
Station gots its name.

TEX:

Great day for Shining
Time, they always said.

GRACE:

Wow. What happened?

TEX:

Don't know.

SCENE 4 (CONT'D)

TITO:

Your grandfather and his brother were there. They must have told you what happened.

REX:

They did, but I never bothered to listen.

TEX:

Never did listen to those ol' fashioned stories.

GRACE:

I want to know how the station got its name.

DIDI:

Now we never will.

CUT TO:

SCENE 5

(MAINSET)
(STACY HAS EXITED, THE PAINTER
DRIFTS BY THE KIDS)

BECKY:

There's that old man
again!

DAN:

He talks funny.

KARA:

Yeah, kind of old fash-
ioned.

(MR. C POPS IN SITTING ON TOP OF AN
EMPTY HOUR GLASS)

MR. C:

Are you talking about
Toby?

KIDS:

Toby!?

MR. C:

You said he was old
fashioned.

KARA:

Why would we call Toby
old fashioned?

MR. C:

Because he is old
fashioned. Haven't I told
you that story?

(THE KIDS SHAKE THEIR HEADS)

I know I told someone.
Never mind. I'll just
have to tell it again.

SCENE 6

TTE: TOBY AND THE STOUT GENTLEMAN

SCENE 7
(MAINSET)

BECKY:

What was in the letter,
Mr. Conductor?

MR. C:

You have to wait. All
good things come to those
who wait. And that in-
cludes you, and Toby.

(LOOKS AT HOURGLASS)

Oh my goodness. I'm
running out of time. I
have to get going.

KARA:

How do you know you're
running out of time?
There isn't any sand in
the hourglass.

MR. C:

There will be soon.

DAN:

Before you go, Mr. Con-
ductor: Do you know where
we could get a spare part ^{spare}
for this lantern?

BECKY:

Stacy is sad because it
doesn't work.

MR. C:

I see. Well, it's not a
question of where to get
the part, but when to get
the part. We'd have to go
back to the days of
Gracie Jones.

SCENE 7 (CONT'D)

KARA:

Stacy's granny?! Do you mean, go back in time?!

BECKY:

That's impossible, isn't it?

MR. C:

Difficult, but not impossible. In fact, I'm headed that way in just a few moments. There's something I need to take care of back there.

DAN:

Can you take us with you?

KIDS:

Pleeeease! Please, Mr. Conductor.

MR. C:

All right, you can come along. But don't tell anyone you're from the future. It might confuse them.

3 7

(MR. C POURS SOME OF HIS MAGIC GOLD DUST INTO THE HOURGLASS. IT SETTLES ON THE BOTTOM)

BECKY:

Bring the lantern.

(DAN GRABS THE LANTERN)

DAN:

I can't believe it: we're going to go back in time. This is so cool.

SCENE 7 (CONT'D)

MR. C:

We'll stay as long as the
magic dust runs through
the hourglass. When it
runs out, we'll have to
come back here.

(ON THE HOURGLASS: THE GOLD DUST
STARTS TO MOVE UPWARD)

KARA:

Look! Mr. Conductor's
gold dust is going
backwards. *in time* —

(IN CLOSE ON THE HOURGLASS AS THE
GOLD DUST SLOWLY DRIFTS UPWARD)

MR. C:

And so are we. Now
close your eyes.

(KIDS CLOSE THEIR EYES)

SFX: DOWN THE ANYTHING TUNNEL, WITH
SPINNING HOUR GLASS. HOUR GLASS
DISSOLVES. WE REACH END OF TUNNEL

DISSOLVE TO:

close one eye

SCENE 8
(MAIN SET-90 YEARS AGO-1902)

(IN CLOSE ON THE KIDS' FACES. BECKY
OPENS HER EYES)

BECKY:

We're still in the sta-
tion. I thought we'd be
someplace else, now.

DAN:

Look at Kara!

(PULL BACK TO REVEAL THE KIDS
DRESSED IN TURN OF THE CENTURY
CLOTHING. DAN HAS THE LANTERN. THEY
LOOK AT EACH OTHER'S OUTFITS. KARA
WEARS A BIG BONNET)

BECKY:

Look at all of us!

DAN:

Hey? Where's Mr. Conduc-
tor?

(MR. CONDUCTOR LEANS OUT OF KARA'S
BONNET AND LOOKS INTO HER UPSIDE
DOWN EYES. HE, TOO, IS IN PERIOD
DRESS)

MR. C:

I'm right up here.

DAN:

Shhh...look over there!

(DAN POINTS TO A YOUNG PAINTER WHO
IS PAINTING THE MURAL ONTO THE
WALL. HIS PAINT BOX LIES OPEN ON
THE FLOOR)

MR. C:

He's painting the mural.

SCENE 8 (CONT'D)

(GRACIE JONES ADVANCES TOWARD THE CHILDREN)

DAN:

There's Aunt Stacy?

MR. C:

No, it's not Stacy...

GRACIE:

Hello, I'm Gracie Jones.
Welcome to...um...the
station. Do you need
tickets?

KARA:

No thank you. We're...
uh...just visiting.

BECKY:

That's right, we're just
visiting some friends.

GRACIE:

So you'll be spending
some time with us?

BECKY:

Just for today.

GRACIE:

Oh, what a shame. You'll
miss our grand opening
tomorrow. There will be
bands and speeches...and
maybe by then I'll have
thought of a name for
this station.

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SCENE 8 (CONT'D)

(ENTER JEBEDIAH SCHEMER, A SNAKE OIL SALESMAN WITH STRAIGHT HAIR. HE IS PULLING A CART WITH WIERD CRANK DRIVEN CONTRAPTION ON THE BACK)

KARA:

Look, it's Schemer?

MR. C:

No, it's Schemer's grandfather. Without a curl.

SCHEMER:

Good afternoon ma'am,
young'uns. Jebediah
Schemer at your service.
You have a fine looking
establishment here, but
nary a customer I note.
Word has it that you lack
the one thing you need to
bring in customers and
tell the world where you
are: a name and a sign.

(HE TRIPS DOWN THE STAIRS, LANDING
NEAR GRACIE AND DOFFS HIS HAT)

SCHEMER:

And you are?

GRACIE:

Gracie Jones, sir.

SCHEMER:

The pleasure is yours
ma'am, for lady luck is
smiling at you today.
That's right, Miss Jones,
I have the perfect sign
for you.

(MORE)

SCENE 8 (CONT'D)

(SCHEMER HOLDS UP A SIGN WHICH
READS "DENTIST")

KARA:

Dentist?

DAN:

This is a train station.

(GRACIE SHAKES HER HEAD. SCHEMER
OFFERS "THIS SIDE UP" AND "EXIT"
SIGNS)

SCHEMER:

How about this one?
P'rhaps this one? You
won't find a beter bar-
gain for a nickel.



(GRACIE IS LOOKING OUT THE WINDOW)

GRACIE:

Mr. Schemer, is that your
carriage out there?

SCHEMER:

Yes ma'am.

GRACIE:

It's on the track. You
can't leave it there.

SCHEMER:

I'm conducting business,
Miss Jones.

GRACIE:

Mr. Schemer, it is ex-
tremely dangerous to stop
a carriage on a train
track, I must insist...

SCENE 8 (CONT'D)

SCHEMER:

You, Miss Jones, worry
too much and it's got
you lookin' peeked,
languid even. Only one
thing will put you right:
Jebediah Schemer's Famous
Snake Oil.

GRACIE:

Move that wagon, Mr.
Schemer. Before someone
gets hurt.

(SCHEMER EXITS)

GRACIE (CONT'D):

That Mr. Schemer is full
of vinegar.

DAN:

Do you know where we
could get our signal
lantern fixed?

GRACIE:

I wish I did, but I'm
still new in these parts.

(GRACIE EXITS)

DAN:

What now, Mr. Conductor?

(KARA SWINGS HER HEAD AND MR.
CONDUCTOR FALLS OUT OF THE BONNET.
HE GRABS A RIBBON TO BREAK HIS
FALL, AND DANGLES IN FRONT OF HER,
HANGING OFF THE HAT)

MR. C:

Yaaa...

SCENE 8 (CONT'D)

KARA:

Mr. Conductor? Are you
okay?

MR. C:

I will be as soon as I
get back to your bonnet.

(HE POPS OFF, AND POPS BACK ON HER
BONNET)

MR. C:

There, that's better.
So, where do you usually
go if you want something
fixed?

(SFX: SOUNDS OF SAWING AND HAMMER-
ING FROM THE WORKSHOP)

KIDS:

The workshop!

(MR. C DUCKS DOWN ONTO BECKY'S
BONNET AND THE KIDS GO TO THE
WORKSHOP AND PEER THROUGH THE DOOR)

CUT TO:

SCENE 9

(WORKSHOP-1902)

(WILLIAM TWOFEATHERS, A CARPENTER,
IS SAWING A BOARD AS HE PUTS THE
FINISHING TOUCHES ON THE WORKSHOP.
THE KIDS ENTER, STOP AND STARE)

DAN:

Billy!

WILLIAM:

Billy? There's nobody by
that name here. I'm
William Twofeathers, a
carpenter. The railroad
has hired me to build
this workshop.

✓

(HE GOES BACK TO WORK)

DAN:

(TO MR. C)

It's Billy's grandfather.
What do we do now, Mr.
Conductor?

MR. C:

Make friends with him.
Show him you like the
same things he does.

KARA:

Gee Mr. Twofeathers, that
looks like a good book.

WILLIAM:

Poetry. I don't believe
it'd interest you young-
'uns.

DAN:

We like poems.

BECKY:

Will you read us one?

SCENE 9 (CONT'D)

(WILLIAM PUTS DOWN THE SAW)

WILLIAM:

Read you a poem? Well now, maybe I was wrong about you children. Let me see...This one was written a couple of years ago by a fellow named Walt Whitman. It's about a locomotive.

(HE READS)

(RR FOOTAGE OVER)

"Thy black clyndric body,
golden brass and silvery
steel,
Thy ponderous side-bars,
parallel and connecting
rods, gyrating, shuttling
at thy sides,
Thy metrical, now swell-
ing pant and roar, now
tapering in the distance,
Thy great protruding
head-light fix'd in
front, Thy long, pale,
floating vapor-pennants,
tinged with delicate
purple,
Thy dense and murky
clouds out-belching from
thy smoke stack,
Thy knitted frame, thy
springs and valves, the
tremulous twinkle of thy
wheels,
Thy train of cars behind,
obedient, meerily follow-
ing, Through gale or
calm, now slack, yet
steadily careering."

(WE COME OUT OF THE FOOTAGE)

DAN:

That was a cool poem.

SCENE 9 (CONT'D)

WILLIAM:

"Cool?" There was nothing cold at 'tall about that poem. It has passion.

BECKY:

Um...I think he meant he liked the poem.

WILLIAM:

Is that a fact? There's something different about you children. Something you're not telling me. You didn't come here for a poetry reading. What is your purpose?

BECKY:

We need a part for our signal lantern.

WILLIAM:

Let me take a look.

(WILLIAM TAKES THE LANTERN APART)

DAN:

Can you fix it?

WILLIAM:

I reckon I have what y'need.

specify

CUT TO:

SCENE 10
(ARCADE-1902)

(SCHEMER STEPS INTO THE ARCADE,
WHICH IS EMPTY SAVE FOR A COIN
OPERATED PLAYER PIANO)

SCHEMER:

Miss Jones? Would you
kindly tell me what on
earth this is?

GRACIE:

Surely you've seen a
player piano, sir?

SCHEMER:

(EXAMINING THE COIN SLOT)

I am speaking spec-
ifically of this. Here.

GRACIE:

That's the coin slot.
For your nickel.

(SHE DEMONSTRATES BY DROPPING IN A
COIN)

SCHEMER:

A machine you put money
in! This is truly a great
invention! Progress, Miss
Jones. The possibilities.
If a machine can sell
music for a nickel, why
machines could
sell...anything! The mind
boggles at the possibili-
ties.

CUT TO:

SCENE 11

(INT. PLAYER PIANO)

(THE PUPPETS ARE IN COWBOY OUTFITS)

LEX(TEX):

That Schemer shore is one
fool of a fellah.

OTHERS:

Yep, he shore is, Lex.

DEX(DEX):

He loves nickels someth-
ing fierce.

OTHERS:

Yep, real fierce, Dex.

DIDI:

Something tells me he's
going to be around here
for a long time.

OTHERS:

Yep, Miz Didi, a mighty
long time.

TITO:

I got an inkling we're
going to have some fun
with this here Schemer
feller.

OTHER:

Yep, Kid Tito, we might
just.

INTO PUPPET SONG: "HOME IN MONTANA"

CUT TO:

how does didi look?
calm & kind
a bison.

how is he dressed

player piano as
only instrumentation

SCENE 12

(MAINSET-1902)
(THE KIDS EXIT THE WORKSHOP, CARRY-
ING THE LANTERN)

BECKY:

It was lucky Mr. Two-
feather's had the part to
fix the lantern.

KARA:

Look.

(KARA POINTS AT SCHEMER WHO HAS SET
UP HIS CRANK DRIVEN CONTRAPTION IN
THE STATION. THERE'S A SEAT, WIRES,
A MIRRORED SIDE AND A CRANK)

SCHEMER:

(TO HIMSELF)

The coin slot will go
right about here.

(CATCHING SIGHT OF THE KIDS)

Ah, ladies and gents,
count your lucky stairs.
A marvel of modern med-
icine stands before you.
You, young lady step
right up. A nickel cures
whatever ails you.

BECKY:

I'm not sick.

SCHEMER:

No sore throats? Tooth-
aches?

(THE KIDS SHAKE THEIR HEADS)

SCHEMER(CONT'D):

Sleepless nights? Stomach
cramps? Hair loss? Dry
mouth? Itchiness? Stubbed
toes?

SCENE 12 (CONT'D)

KARA:

That machine can't cure
all those things.

DAN:

Besides, it looks dan-
gerous.

SCHEMER:

Why you little whipper-
snappers. I'll show you
what's what.

(HE SITS DOWN IN HIS MACHINE AND
PULLS THE HELMET DOWN ONTO HIS
HEAD)

Go ahead, turn the crank.

(THE KIDS TURN THE CRANK. A PUFF OF
SMOKE, A WIERD NOISE, SCHEMER'S
EYES BULGE, THE TWANG OF A SPRING
AND SCHMER'S SIGNATURE CURL TAKES
FORM)

BECKY:

Mr. Schemer, are you
alright?

SCHEMER:

Alright? Alright?

(CATCHING SIGHT OF HIMSELF)

I'm wonderful! Look at
me! Look at that curl.
This day will go down
in history.

(THE KIDS MOVE AWAY)

DAN:

Now I know why Schemer's
Schemer.

SCENE 12 (CONT'D)

(THE KIDS LOOK OVER AT THE WALL
WHERE MR. C'S HOUSE SHOULD BE)

KARA:

Hey, Mr. Conductor,
look at the mural.
Your signal house is
gone!

MR. C:

It can't be gone if it's
never been there. We have
to get him to paint it.
That's why I came back
here in the first place.

(THE KIDS WALK OVER TO THE PAINTING
WHERE THE YOUNG PAINTER IS FINISH-
ING UP)

KARA:

Hi, we like your paint-
ing.

PAINTER:

That's mighty kind of you
to say so. I was hoping
history would come alive
on these painted walls:
From the dusty rides
across the prairie in a
covered wagon, to the
sound of waves lapping at
the paddle wheel as the
river boat steams us
home--I tried to paint it
all up here...I'm just a
little worried that the
colors will fade...

KARA:

What are you going to put
there?

SCENE 12 (CONT'D)

YOUNG PAINTER:

There? Nothing.

BECKY:

You can't leave it empty!

YOUNG PAINTER:

I don't know what to put there. That wall is for the future and I can't paint something that hasn't happened yet. Get the picture?

(MR. C HIDES IN THE BONNET AS HE SPEAKS)

MR. C:

Paint a signal house.

YOUNG PAINTER:

What in the world--Did you hear that?

KARA:

Hear what?

YOUNG PAINTER:

Sh! The muses are speaking.

MR. C:

Paint a signal house.

YOUNG PAINTER:

I am inspired. A signal house! I can picture it.

(THE PAINTER STARTS TO PAINT WITH ENTHUSIASM. THE KIDS BACK AWAY)

SCENE 12 (CONT'D)

BECKY:

He says he's going to
paint your signal house,
at least I think that's
what he said.

MR. C:

Well, the lantern is
fixed, my signal house is
getting painted...And the
hourglass is running out.
I'd say it's time to go.
it's time

(SCHEMER ENTERS)

SCHEMER:

Those blasted horses of
mine ran off again! And
now my carriage won't
budge because of those
confounded steel rails.

GRACIE:

The railroad tracks? Your
carriage is still on the
tracks!? With the express
train due at any moment.
They'll be a collision.

BECKY:

We'll help you push it,
Mr. Schemer.

(SFX: TRAIN WHISTLE)

GRACIE:

There's no time! The
train is nearly on us. I
must stop it. I need to
signal the engineer.
Children, I need that
signal lantern.

(KARA HANDS HER THE LANTERN)

SCENE 12 (CONT'D)

(SFX: TRAIN WHISTLE)

BECKY:

It's getting closer.

DAN:

Is there time?

(GRACIE STRIKES A MATCH AND AS IT FLARES TO LIFE, WE GO IN CLOSE ON HER DETERMINED FACE)

GRACIE:

(IN THE FLARE OF THE MATCH)

There must be. Wonderful things are going to happen in this station. I know it.

(GRACIE RUNS OUT)

KARA:

Hurry!

(THE CHILDREN RUSH TO THE PLATFORM TO WATCH. IT'S DARK OUT)

BECKY:

She's waving the lantern.

KARA:

I hope the engineer sees it.

SCHEMER:

He doesn't, he doesn't.

ALL KIDS:

He does! The train is stopping!

home tag 2.0

sound effects

SCENE 12 (CONT'D)

SCHEMER:

It nearly hit my carriage!

ALL KIDS:

She saved the day! Gracie
Jones saved the day!

(GRACIE ENTERS)

GRACIE:

We
I did it! *We* stopped the
train!

(J.B. KING ENTERS DRESSED AS AN
ENGINEER)

B.J. KING:

Was that you holding
the signal lantern?

GRACIE:

That's right, Gracie
Jones at your service.

B.J. KING:

The name is B.J. King.
And that was well done,
Miss Jones. You saved
my day. I saw your light
shining just in time.

DAN:

Shining...just in time.

KARA:

Shining...

BECKY:

Time...

SCENE 12 (CONT'D)

DAN:

Station...

GRACIE:

Shining Time. Shining
Time Station. I'm going
to call this Shining
Time Station.

B.J. KING:

Mighty fine name for a
mighty fine station. You
know Miss Jones, there is
just something about this
place.

SCHEMER:

I deserve a little credit
too. It was my wagon that
got stuck on the tracks.
My horses that ran away.

Hay if it weren't for me,

(SCHEMER PUSHING HIS WAY TO THE
FOREGROUND KNOCKS THE LANTERN TO
THE GROUND)

BECKY:

Oh no! Where did it go?

(THE ALL IMPORTANT LANTERN PIECE
ROLLS ACROSS THE STATION FLOOR INTO
THE PAINTER'S PAINT BOX JUST AN
INSTANT BEFORE HE SNAPS IT CLOSED)

Ma. J. J.

B.J. KING:

All aboard, please.
Next stop Twiddly
Junction.

YOUNG PAINTER:

One ticket to Twiddly
Junction and beyond.

SCENE 12 (CONT'D)

GRACIE:

Right away, sir. Enjoy
your journey.

YOUNG PAINTER:

and you may
Enjoy the journeys I
left behind. Fare thee
well.

(THE YOUNG PAINTER WAVES TOWARD THE
MURAL WITH A FLOURISH AND EXITS.
THE KIDS TRY TO FOLLOW, BUT GRACIE
IS IN THE WAY)

GRACIE:

Shining Time Station's
first ticket!

KIDS:

He's got the part! — *for the last*
Don't let him get away.
Stop him. (ETC.)

MR. C:

It's too late. We've run
out of time. — *(hold on tight)*

SFX: WE COME OUT OF THE ANYTHING
TUNNEL WITH THE SPINNING HOURGLASS

CUT TO:

SCENE 13

(MAINSET-PRESENT THE KIDS ARE
SEATED ON THE BENCH, EXACTLY AS WE
LEFT THEM. THE HOURGLASS IS EMPTY
AGAIN)

DAN:

The train should still be
here. We'll catch the
painter on the platform.

MR. C:

That train left years
ago, Dan.

KARA:

Oh, no! We're back.

BECKY:

(DISCOURAGED)

I didn't think it would
end this way.

MR. C:

There's a funny thing
about endings. They can
surprise you. You think
you've come to the end
but the story's not even
over. Look what happened
to Toby. He thought it
was all over that day
they shut down his line.
Why don't I cheer you up
with the rest of the
story? I'd say you've
waited years to hear it.

CUT TO:

SCENE 14

TTE: THOMAS IN TROUBLE

SCENE 15
(MAINSET)

(MR. C IS SEATED BESIDE THE LANTERN, WITH THE CHILDREN SURROUNDING HIM)

DAN:

That story had a good ending, Mr. Conductor.

MR. C:

But it wasn't an ending. For Toby it was just the beginning of being useful again. Toby may be old, but he still has lots of tomorrows ahead of him. And so do you.

(MR. C POPS OUT)

DAN:

You know, the mural does look a little different ever since we met that painter.

1222

BECKY:

He sure did a good job on the signal house.

OLD PAINTER:

(APPEARING) That's mighty kind of you to say so.

KARA:

You like it too?

OLD PAINTER:

Some of my best work.
Get the picture?

17

SCENE 15 (CONT'D)

DAN:

You!? You painted the mural?

OLD PAINTER:

This part of it, and of course, the signal house. It was a long while ago, but there's times when it feels like yesterday.

(THE KIDS ARE STARTING TO PUT IT ALL TOGETHER)

DAN:

Uh...Emit? We have this old signal lantern...

BECKY:

...and there's this part that's missing...

KARA:

...and maybe it's still in your case... *tool case*

OLD PAINTER:

Now this is the oddest thing...

(HE OPENS HIS CASE)

I do believe...why, I believe I have what you're looking for.

(TAKES THE PART FROM HIS PAINTCASE)

I never threw it out because I had the sense it might just be important to somebody, somewhere. But how it ended up in my paint case is a mystery to me.

sometimes

SCENE 15 (CONT'D)

(THE KIDS GRIN AT EACH OTHER, AS
THE PAINTER HANDS THEM THE MISSING
PART)

DAN:

Wow! Thanks, Emit.

KARA:

Come on. Let's get Billy
to put it in.

(THE OLD PAINTER LOOKS AFTER THEM
AS THEY RUN OFF)

CUT TO:

SCENE 16
(WORKSHOP)

(THE KIDS RUSH IN. STACY AND BILLY
LOOK UP FROM THEIR WORK)

KARA:

We got it! We got the
missing part.

secret

(BILLY TAKES IT)

BILLY:

Well, What do you know?
That's it, all right.

(HE BEGINS WORKING ON THE LANTERN)

STACY:

Kids? Where did you get
this?

DAN:

Emit gave it to us.

STACY:

Emit? Whose Emit?

DAN:

He's right out there.

(THEY LOOK OUT THE WORKSHOP DOOR TO
AN EMPTY STATION)

STACY:

Where? I don't see
anyone.

(THE KIDS ARE PERPLEXED)

SCENE 16 (CONT'D)

DAN:

Well, he was there.
He was standing right by
the mural just a second
ago.

(THEY'RE DISTRACTED WHEN BILLY
HANDS THE REPAIRED LANTERN TO
STACY)

BILLY:

Here you are Stacy.
Good as new.

KIDS:

Light it. Light it.

STACY:

I've been waiting for
this...

(STACY STRIKES A MATCH)

Just think: the last
person to light this
lantern was my granny,
all those years ago.

(SHE LIGHTS THE LANTERN. WE GO IN
CLOSE ON THE FLAME)

STACY/GRACIE(VO):

Wonderful things are
going to happen in this
station. I know it.

a work to kids or
comes

FADE OUT.